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## Amalgamations

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# Amalgamations

by

Mary E. Hoffmann Holtze

A thesis submitted to the graduate faculty  
in partial fulfillment of the requirements for the degree of  
MASTER OF FINE ARTS

Major: Integrated Visual Arts

Program of Study Committee:  
Katherine Gibbs, Major Professor  
Jean Parsons  
Teresa Paschke  
Barbara Walton

Iowa State University  
Ames, Iowa  
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Graduate College  
Iowa State University

This is to certify that the master's thesis of

Mary E. Hoffman Holtze

has met the thesis requirements of Iowa State University

Signatures have been redacted for privacy

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Sculptor David Smith succinctly stated, “ Art...comes from the inside of who you are when you face yourself....”

David Smith, “Traditions and Identity”, (1959) in Clifford Ross, ed., *Abstract Expressionism: Creators and Critics*, (New York: Harry N. Abrams, 1990), 184, quoted in Robert Hobbs, Lee Krasner, (New York: Harry N. Abrams, 1999), 92.



## ARTIST STATEMENT

Dichotomies exist. Intolerance results when social, political, and personal differences are coupled with hostility. This discord can erode into abuse, decay, and pain. Negativity does not need to prevail. Compromise is an option. Divisiveness can be reversed and a mending process can ensue.

A sense of humanness is one layer of understanding in the mending process. This entails incorporating a sense of self and respect. Mutual respect provides a “level playing field” and “fair play.” These elements enhance the sense of justice and integrity in a compromise. A viable outcome cannot be guaranteed, but an honorable process contributes to a positive exchange.

Another layer of understanding in the mending process is surrendering control of an outcome. When the grip of control is released, a spiritual vigor emanates from within the process. This vitality contributes to creativity. Allowing creativity to permeate the situation, in an atmosphere of freedom, stirs the souls of those involved and generates energy. Often this energy explodes with fresh ideas.

The ephemeral components of compromise are the hardest to grasp. This level of understanding requires vigilance and a readiness to recognize fragile and fleeting concepts. There is a tenuous quality associated with vaguely defined concepts. Spontaneous ideas often dissipate before something substantial can be intellectually assembled. When these elusive ideas can be comprehended, there is potential for a great outcome.

My art series, *Amalgamations*, correlates to the mending process. I initiated my work by calling attention to political, social, and personal conflicts. In response to the defined conflicts, I offered the suggestion of a mending process by my artistic decisions. Imagery and various art media were physically layered in each artwork, which implied a multiplicity of options available to resolve differences. The layering also referenced a range of outcomes: from the simplistic to the complex.

Interpretive layering was also employed in the series. Use and understanding of literal imagery, as well as metaphors, characterizes the interpretative layers.

There is also an ethereal layer in my art process. This layer has qualities similar to those of the mending process. I found it vital to let go of preconceived ideas and allow the creative energy flow through my artwork and myself. I allowed my subconscious and suppressed thoughts to surface and be expressed. I permitted the creative energy to resonate within before applying it to my artwork. I remained open to moments of intangible inspiration. Periods of silence and meditation were as essential to the creation of *Amalgamation* as was choosing the correct color or selecting the imagery.



## INTRODUCTION

Passion, opinions, values, shortcomings, likes and dislikes are identified through self-reflection. Creating artwork becomes the vehicle of personal expression as well as an extension of my person. Life experiences season creativity. Honesty brings integrity to art. I find truth in Lee Krasner's reflection on her paintings. She has been quoted as saying the inner and the outer cannot be separated and that painting transcends technique and subject.

The social and political climate in our country has gripped my attention. There are numerous issues that I find troubling. My basic morals and values are conflicted by political and social policies and practices. I am bothered by intolerance and unfounded prejudices. The natural environment is being trashed. I think our country is losing credibility around the world. This disturbs me.

Rather than passively allowing these issues to fade into oblivion, I have chosen to pay attention. I feel there is the need to ask questions and initiate more dialogue. I'm not questioning vocally, but visually with my artwork: specifically, with my art thesis, entitled *Amalgamations*.

Collectively, *Amalgamations* is an expression of personal experiences, opinions, and self-reflections. The artwork produced is not an autobiography, but rather, an assembly of beliefs and events. This series also examines aspects of what I consider contemporary decay. My art series also responds to the decay and conflict with the suggestion of compromise.

In high school, I worked in my father's dental office. I was taught how to make an amalgam, a combination of silver and mercury. The fused alloy is soft, flexible, and gray in color with the function to repair decayed teeth. I was fascinated by the material and found it significant as a metaphor for my thesis.

The use of an amalgam-like gray color is repeated throughout this body of work especially in the digitally printed images on canvas. Mixing pigments to achieve assorted grays serves as the nascent connection for repairing decay through the process of compromise.



Truths about myself are explored in this series. Color choices, subject matter, and material selection reflect personal attitudes. The digital images selected suggest issues important to me. I focused on particular issues because I thought there was an injustice occurring or a decaying process had taken hold. The stamping and painting over the digital imagery was my way of physically connecting with the art. I had to embrace the art and the decay represented before I could move forward. The colors chosen were often a subconscious reaction to the issue depicted in the artwork. The printed cotton sewn on top the painted canvas represented my offer to resolve the conflict. The cotton functioned like a clothing patch sewn over a rip. The cotton pieces served to mend and repair. The melted and swirling colors of the cotton had undergone a transformation. There was no longer hard and fast imagery depicted, rather a smooth and flowing abstraction that filled the cavity of despair with color and compromise. Layering the various unrelated materials was my way of implying human as well as global complexity. The layers were merged in each artwork to emphasize unity of the art as well as the human race.

## ARTISITIC PURPOSE

Is art the result of a creative process? Does art dictate the creative process? Or is the process of creating art, art in itself? To me, the latter is the embodiment of art.

Defining the process involves generating and identifying ideas. Giving ideas form also is part of the creation. The choices of materials, when combined, give my art a physical presence. Realizing the passion, energy, and spiritual involvement are the intangible components essential to the process.

In my thesis art, ideas revolved around an awareness of intolerance. I was primarily concerned with women's issues, environmental, political, and personal conflicts and the need to assuage tensions and injustice. This awareness resulted in feeling aligned and similar to all human beings regardless of race, religion, or politics.

Many non-physical elements contribute and enrich my artistic process. The angst of decision-making, the mental fatigue endured to keep going, the discouragement encountered, and the joy of satisfaction from creating, are all aspects of the process. The consolidation of these, and other, "felt" experiences are what constitutes another component of the process of art for me. As an artist, experiencing these feelings, I am also awed by moments of what seem to be joy. I feel as though I am experiencing an altered state of "being alive" as opposed to just "existing." The artwork has been transcended with these feelings, and words are irrelevant. As an artist, transcending the physical art gives purpose to its creation.

Although this state of self-awareness seems egocentric, my art cannot exist without it. The self-reflection and response to it, give my art energy and originality. I create art out of a need to "be alive". And through this experience, I feel as though I am more connected to fellow women and men.



## ARTISTIC PROCESS

The artistic process in this series comprise a sundry of methods: layering materials, stamping with paints, merging of medium, creating patterned fabric, adding color, and printing digitally. These applications enhance the visual and tactile dimension of the artwork. They also expand the aesthetic quality and interpretive possibilities of the art.

Each work began with the identification of a specific issue. Imagery relating to or suggesting the topic was digitally photographed. I chose images that would provide a literal, as well as implied meaning. These images, when juxtaposed, intensified and expanded the art's interpretive meaning. For example, the artwork entitled "Deep Fried," was created to call attention to eating disorders primarily affecting women. The image of a mannequin represents fashion, runway models, magazine advertisements, and window dressing. The majority of young women in this profession suffer from bulimia and anorexia. A body image of extreme thinness is subconsciously being sold to young, vulnerable girls. This message is countered with imagery subliminally encouraging obesity. Images of awnings from Iowa State Fair booths seduce patrons to buy cookies and sweets that are deep-fried. These confections are loaded with empty calories, fats, and sugar. The nutritional benefit is non-existent. The message encourages unhealthy eating. The image of a tape measure tied around a waist is used to highlight how society views weight. Supposedly there is an ideal image and size that can be measured and calculated. The concept of health is left out of the equation. Mixed messages about weight in the American society create conflict.

These images were transferred to a computer and manipulated in Adobe Photoshop ®. Each digital image was then printed on a 34"x 46" sheet of traditional painting canvas. This was done at a commercial printing company.

I decided to use canvas as the background surface for my photo imagery rather than photo paper. Canvas is one of the traditional grounds for painting and also is a cloth flexible and durable. It can be wrapped, draped, folded, cut, sewn, washed, and dried. It provides warmth, is protective, and can be decorated with paint, dyes, inks, as well as objects such as beads, appliqués, and buttons.



Cloth is closely associated with the female role, especially in the American family (1950's and prior) when women were most often assigned to buying, laundering, mending, and sewing clothing. Women created home furnishings with textiles, making accessories such as draperies, and pillows. They also sewed quilts to provide warmth.

As a woman creating art, I am consciously and subconsciously affected by these traditions. The need to touch and manipulate fabric is instinctive for me. My initial graduate work explored this instinct with printed fabric and painted canvas that was shaped into three-dimensional forms. As my work progressed, the formal components evolved into the traditional painting format of stretched and painted canvas.

Most of the initial digital images printed on my canvas were created with little color. Black, white, and gray was the substructure hue of the majority of the artwork. This hue worked metaphorically in the art. Black and white are opposites: black absorbing light without reflecting any light rays and white reflecting light rays. Gray is the combination of varying amounts of each hue. Adding different amounts of the black or white create an enormous tonal range. The color gray exists on a continuum without an absolute formula. The flexibility in mixing a gray color has a parallel in my art. Conceptionally, I advocate working toward a compromise when conflict is evident. There are no exact formulas, which guarantee rectification of differences. Trial and error, adding and subtracting are the tools of negotiators, as well as an artist.

If printed color was used initially, its opacity was lowered in the Photoshop program, when adjusting the digital image. For example, in the work entitled "Cowboys and Indians", the actual red pickup truck was an intense hue. Using the Photoshop program, I muted the red color so it would not overpower the canvas and disrupt an intended balance among surface elements.

Paints were applied in sequence. Acrylic paint was used first. It was not painted on in the traditional manner with a brush. Rather, organic and inorganic objects were used to apply paint to the surface. Each object was chosen deliberately to reflect a correlation between the painted marks, the printed images and the concept of the particular artwork. For instance, in the art piece entitled, "Corrugated", I stamped the printed canvas with corrugated cardboard covered with paint. This relates to homeless people who often live in disposed cardboard



boxes for shelter. These imprints made with cardboard enhance the image depicting the plight and desperation of those in a homeless situation.

A dandelion leaf was used to impart color to the work "*Taraxacum officinale*." Not only did the paint-saturated leaf impart color, it left a physical impression. The leaf was heavily covered with acrylic paint so when it was pressed to the canvas, the irregularities of the plant structure imparted raised and recessed areas. This was repeated several times resulting in a tactile surface quality. The imprints work as a reminder of the plant's characteristics, which are considered favorable as well as a nuisance.

Random stamping provided additional emphasis to some of the art. The work, "Hoodwink," was imprinted erratically and pervasively with the caps of medicine bottles. This speaks to the ubiquity of the pill culture in the United States.

After the acrylic marks were made, oil paint was applied. This was accomplished with objects, as well as traditionally, with a paintbrush. The application of oil paint served to blend the acrylic paint, imagery, and provided additional color enhancement as well as texture.

By applying paint by hand, instead of through a computer program, I was able to personalize the work and enhance the human emotional component. The intensity of the applied paint had a direct correlation to my emotionally charged energy. It also relieved the artwork of what I consider, a "sterilized" sentiment, which can be characteristic of computer-generated work. I also was able to impart additional meaning and humanness in the process of painting. The intensity with which the paints were applied had a purpose. Severe harshness or a delicate softness of paint pigment was meant to communicate feeling. The quantity of paint on a particular surface was an indicator of my subconscious attitudes. Even the physical pressure of applying paint resulted in an intimacy between myself and the painting components, and canvas.

When the paint was dry, the work was digitally re-photographed with the resulting digital image again manipulated in Photoshop. In order to make a pattern, a choice was made on how much or how little to abstract the pattern that had been created with this software. This altered pattern was printed on cotton percale fabric and large, irregular shapes were cut from the material. These were sewn on top of the printed, acrylic and oil painted canvas.



The computer generated printed fabric has several interpretations in the art series. In one instance, it suggests manufactured, marbled wrapping paper. Its significance is that of an ornamental covering. This attracts attention with its frontal decorative characteristics. As it sits on the surface, it hides and distracts. The manufactured appearance imparts a feeling of ordinariness. Mass-produced wrapping paper has little value and is normally thrown away. Therefore, in this capacity, the computer generated fabric layer represents a sense of banality.

When a present is wrapped, it signifies preciousness. The value and meaning of the gift usually exceeds the value of the external wrap. Like the wrapped gift, these artworks possess important concepts to me. These meanings can be realized by intellectually unwrapping the artworks.

I also intended this printed fabric layer to represent American commercialism. The advertising and marketing industries are constantly seducing the public with promises of beauty and youth. There is an overemphasis of the superficial and external physical appearance with products and surgeries for sale. The digital fabric also is a surface application, which partially masks the elements beneath. An unbalanced emphasis of the outer physical appearance impedes the true essence of a person from being revealed and realized. In this art series, the printed fabric conceals portions of the printed, and painted canvas. Masking physical elements of the art hinders the viewer from knowing the initial intention of the artwork.

The message of the art is not always obvious. Finding it requires penetrating the surface visually and intellectually. Taking a closer look at what is of value is revealed by going beyond the physicality of the work. Understanding the metaphors, the symbolism, the historical and social significance is achieved with observation. With close scrutiny of artistic choices made, passions and meanings are revealed.

I intended this patterned, printed cotton to have an additional and another entirely different meaning. This alternate purpose would best fit, into the sphere of human relationships. Human associations range from personal to social to global to spiritual. Relationships are founded on sharing, exchanging and experiencing various aspects of life with another person. Every individual encounters reality differently according to one's own set of experiences. These usually flavor one's opinions. Anytime more than one thought

exists on a particular topic, there is the possibility of disagreement. Discrepancies can be positive. Dissimilarities can facilitate discussion and idea exchange. Opposing parties can benefit when this happens. Positive outcomes and new ideas are a possibility. Sometimes these new concepts are more brilliant and enlightening than the individual components from which they originated.

The printed cotton is intended to represent successful relationships and the idea of compromise. Merging a variety of visual elements through the creation of the printed cotton has its correlation in open-minded exchanges that occur in respectful relationships. The printed cotton has identifiable elements from the paint and photos used. Realignment and merging elements results in a new entity. Likewise, in human interactions, respectful negotiations often result in compromise and a new way of thinking.



## HISTORICAL CONNECTIONS

*Amalgamations* reflect issues of contemporary society with each step of the creative process being derived from a historical precedent. The individual pieces possess visual, social, political and ideological reference points. This tradition, of recording and addressing social controversies in art, has been prevalent through the ages. Additionally, cloth whether canvas, a tapestry, or a highly refined textile, has also been prevalent in fine art, bridging the gap of time and culture.

The “ Bayeux Tapestry,” created circa 1086, documented the Norman Conquest through the use of fabric and needlework. The 230-foot fabric consists of silk embroidered figures on linen material. Originally, the sewing of the tapestry was attributed to Queen Mathilda. Some historians speculate women and men in an embroidery workshop did the decorative sewing; others maintain women receiving royal patronage produced it in a nunnery. No absolute proof or documentation exists to credit its creator. This work, places an importance on the role of women in the perpetuation of culture. It is art as well as a historical recording.

My art series, *Amalgamations*, parallels the “Bayeux Tapestry.” I also have chosen to record current/historical events. I do this with the use of digital imagery. Secondly, I have stitched cloth together as part of my art process. A sewing machine was used in my art rather than the hand embroidery of the “ Bayeux Tapestry.” The result is a recognizable “stitch.” Even though a machine stitch and an embroidery stitch are produced differently, they both use needle and thread. Each process similarly integrates thread with cloth.

Merging digital photographs in the *Amalgamation* series was inspired by the Dada Artists of the World War I era. Dada was never an artistic style. Instead, the movement was a reaction to conventional art and middle class society. The intention of the artists was to shock and call attention to social absurdities. In Zurich, Switzerland, where the Dada movement was born, the First World War was one subject of Dada art, which was ridiculed.

In particular, it is the work of Dada artist, Hannah Hoch that was motivating for me. Hoch cut photographs from newspaper, posters, book jackets and other typesets. She merged them to produce “photomontage”. Although, she did not invent the process, she



used photomontage effectively within the Berlin Dada movement. Her combined photo imagery resulted in mockery and satire of contemporary life.

Hannah Hoch also was influential as an early feminist. “One difference between Hoch and her colleagues is the preponderance of female imagery in her work, indicative of her interest in the new roles of women in postwar Germany, which had just granted women the vote in 1918, two years before the United States.”<sup>1</sup>

The art (anti-art) of Hoch has impacted my art series in several ways. Like Hoch, I have concerns about the needs of contemporary women being fulfilled in patriarchal societies. I also used photomontages in *Amalgamations* to call attention to national/international, social, feminist, and political policies, which are currently controversial. Specifically, Hoch and her Dada colleagues were opposed to World War I. Similarly, I despise the current United States military involvement in Iraq.

My artwork entitled, “2247...” was created to visually question the Iraqi situation. The digital images printed on the canvas include: an American flag, military tombstones, gas pumps, and flames. Shoe prints were added by walking on the canvas. Additional stamping was done with irregular objects. The imagery and stamped paint alone are benign. When the elements were juxtaposed, I suggested tension, and call attention to this war. Various shades of red paint were used to signify blood, heat, and anger.

Coming from a studio painting background, influenced my decision to cite the following three painters as being influential to this art series. The highly successful, contemporary woman artist, Susan Rothenberg, is the first. Her technique is painterly, with dense and thick oils: it is the characteristic visceral surface of her painting that provides inspiration. The viscosity of the oil paint imparts a sense of richness to the canvas surface. There is more to Rothenberg’s paintings than the physical aspects. Her work evokes a spiritual essence.

Sometimes the painting starts to relate very directly to either sights seen or experiences felt; other times it just goes off on a tangent that you really can’t articulate. Some of the pictures are truly mysterious

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<sup>1</sup> H.H. Arnason and Marla Prather, History of Modern Art , 4th edition (New York: Harry N. Abrams, 1998), 281.



to me - which is why I so often say publicly that I don't know or don't care what they're really about. And yet I can also say that the paintings are prayers - that they have to do with what ever it is that makes you want more than what daily life affords. I think they're a lot about sublimation, about the things that don't happen in your life, that you get to paint. You have the freedom to make them up for yourself. Or - you can exorcise. You get to put the world together any way you want.<sup>2</sup>

Rothenberg's rich impasto surface with oil paint inspired my decision to create a complex and tactile surface. Her spiritual and meditative attitude toward art, motivated me to explore, examine, and embrace the non-physical aspects of the artwork I create. At times, I found myself full of despair, but this feeling was countered with hope.

Sonia Delaunay is another female painter and textile artist who influenced me. She was a member of the twentieth century Modernist Movement. Delaunay's versatility and range of artistic creations go beyond the narrow historical classification. She painted traditionally on canvas with an inventive color technique. The colors and geometric shapes that filled her art canvases were also incorporated into textile and fashion design. "Simultaneous contrasts" is the color terminology associated with her. The term refers to juxtaposition of complementary colors, resulting in vibrating, intensified color.

An early piece of Delaunay's abstract art was the quilt she sewed for her infant son which consisted of irregular geometric pieces. The quilt was influenced by the craft of Russian peasant women, which was her heritage. Irregular geometric shapes and contrasting color on canvas and fabric became emblematic of her style.

Several components of Delaunay's work have inspired my art. Her use of shapes to create textile pattern is significant to my thesis work. The geometric forms had their origin on the painted canvas, which has a parallel in *Amalgamations*. In my work, areas of painted canvas were incorporated into the design of the computer-generated fabric. Additionally, I

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<sup>2</sup> Lisbet Nilson, "Susan Rothenberg: Every Brushstroke is a Surprise," *Art News*, (New York), February 1984, pps. 47-48 quoted in Cheryl Brutan and Robert Creeley, Susan Rothenberg: Paintings from the Nineties, (New York: Rizzoli International Publications, 1999).



used irregular cut shapes in my artistic process, which is a modification of her geometric forms. My sewn fabric pieces have an abstract quality, much like her baby quilt.

A third painter to impart an impression on me in this series is Robert Motherwell. He was a member and major advocate of the American Abstract Expressionist movement, which is reflected in his writing, speeches, and art. Artistically, he painted and constructed collages. I mimic these techniques in my work with a combination of painted canvas, fabric, and digital imagery. More importantly, it is the environmental opinions of Motherwell that were influential to my art process rather than just his artistic techniques.

Motherwell's testimony before the Select Subcommittee on Education, March 24, 1970, Washington, D.C. was inspirational to me. He was invited by Representative John Brademas to appear before the committee and comment on proposed environmental legislation, which despite his impassioned appeal, did not pass. Part of his speech is worth noting since it exemplifies how environmental issues become political.

I suppose that America began as a few people, on a vast tract of land, so vast that one could be as greedy and wasteful as one wanted, and there was still more. That time is gone. Now there are millions of people, and millions more in the offing: that vast land is becoming more the scale of a park, humanly speaking: but a park filled with waste: rusting cars, bottles, garbage, enormous signs seducing you to buy what you don't want or need, housing projects that don't show a rudimentary sense of proportion in any shape or line or material, suburbs that are a parody of the barrenness of the Bronx, and the gaudiness of Las Vegas.

Indeed, if God had said to a group of men: "Here is a vast park, of millions of square miles. Let's see how quickly you can cover it with everything that is an affront to the human spirit. And, above all, be certain that it is done on a grand scale of the extravagance and waste, and of lack of regard for the sensibilities of the inhabitants of the other parks of the world. Then we might by definition call that group of men that God so provoked 'Americans.'"<sup>3</sup>

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<sup>3</sup> Robert Motherwell: The Collective Writings, ed. Stephanie Terenzio (Los Angeles: University of California Press, 1999), 186.

My work also has a political undercurrent that infers questioning current environmental protection policies. I find it disheartening, that little progress has been made since his speech thirty-five years ago regarding the preservation and protection of the American landscape. Water quality for human consumption has been compromised. Aquatic wildlife is routinely threatened by fertilizer run-offs, oil spills, and dumping of toxic chemicals. Sprawl and misuse of fertile farmland is equally disgusting to me. Enormous amounts of waste generated by the American “throw-away” mentality are morally unacceptable to me. I am continually repulsed by the exploitation of natural resources. The above speech validates my concern for the natural environment.

I respectfully titled one of my artworks, “A Tribute to Robert Motherwell” which draws attention to the wastefulness of American society. In the artwork, I used the digital image of a dumpster which signifies “all that is thrown away,” I also wanted to suggest an alternative lifestyle behavior. I did this by the incorporation of images that suggested sustainability: a yard waste bag, a setback thermostat, and a recycling bin. Areas of the printed canvas were thickly imprinted with leaves. Hues of green, ochre, and red were used to imply summer’s end and harvest time. The end of the season can be extrapolated to mean sleep or death. Keeping the environment healthy and alive is the message of this particular artwork and several other pieces in the thesis series.



## CONCLUSION

One last artist I found inspiring and affected my art is Lee Krasner. I viewed her art retrospective in 2000 at the Des Moines Art Center. The exhibit displayed large and small, early and later artworks. I was able to get close to her art and view it intimately. Initially, the physical characteristics of paint and collage attracted me. With more time, the intensity and energy evident in her art “pulled me in” further. I felt as though I had established some sort of spiritual connection to this woman through her art. After reading and reflecting on her artwork, I am even more awed by her. In particular, the following quote is defining for me. “I merge what I call the organic with what I call the abstract.... What they symbolized I have never stopped to decide. You might want to read it as matter and spirit and the need to merge as against the need to separate.”<sup>4</sup>

I also feel a greater desire to bring together than to push apart. Practicing tolerance and resolving differences is a personal goal, as well as an ongoing challenge. I find coming together counters negativity and pain. Social fissures and human decay can be filled with an amalgam of unlimited ideas. Imagination and integrity work to sooth and repair.

My thesis artwork is a manifestation of myself. At the onset of the thesis work, I was determined to “speak my truth.” At times, I was scared of rejection. Having the courage and fortitude to attain my goal required trusting myself and accepting guidance. I have experienced fulfillment, artistically and spiritually. These elusive qualities of fulfillment can only be felt and for me it resonates as a sense of purity and completeness within. In the spirit of this intangible feeling, self-reflection, and humanism, I create my art.

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<sup>4</sup> Cindy Nemser, *Art Talk*, 90 quoted in Robert Hobbs, Lee Krasner, (New York: Harry N. Abrams, 1999), 79.

## ACKNOWLEDGEMENTS

I want to acknowledge first and foremost my husband, Bill. He was supportive and patient through this entire process. He also served as a proofreader, consultant, patron, and helped with photography.

My daughter, Carla, was my advocate. She also validated my ideas and offered suggestions. Several of her digital files were used in this art series. She shot all of the pictures from Africa. She also contributed the photograph of the “Blue Mosque” in Istanbul.

My sons, Colin and William, encouraged me in their own quiet ways.

I am grateful to Dave and Tim at Scan Graphics, Inc. They took a risk and agreed to digitally print my imagery on canvas using their conventional printers. It was the basic step that needed to be completed before the additional work could proceed.

Finally, I want to thank my POS committee. Their comments and expertise helped this MFA endeavor become a reality. I especially appreciate them nurturing the artist within me.

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## APPENDIX



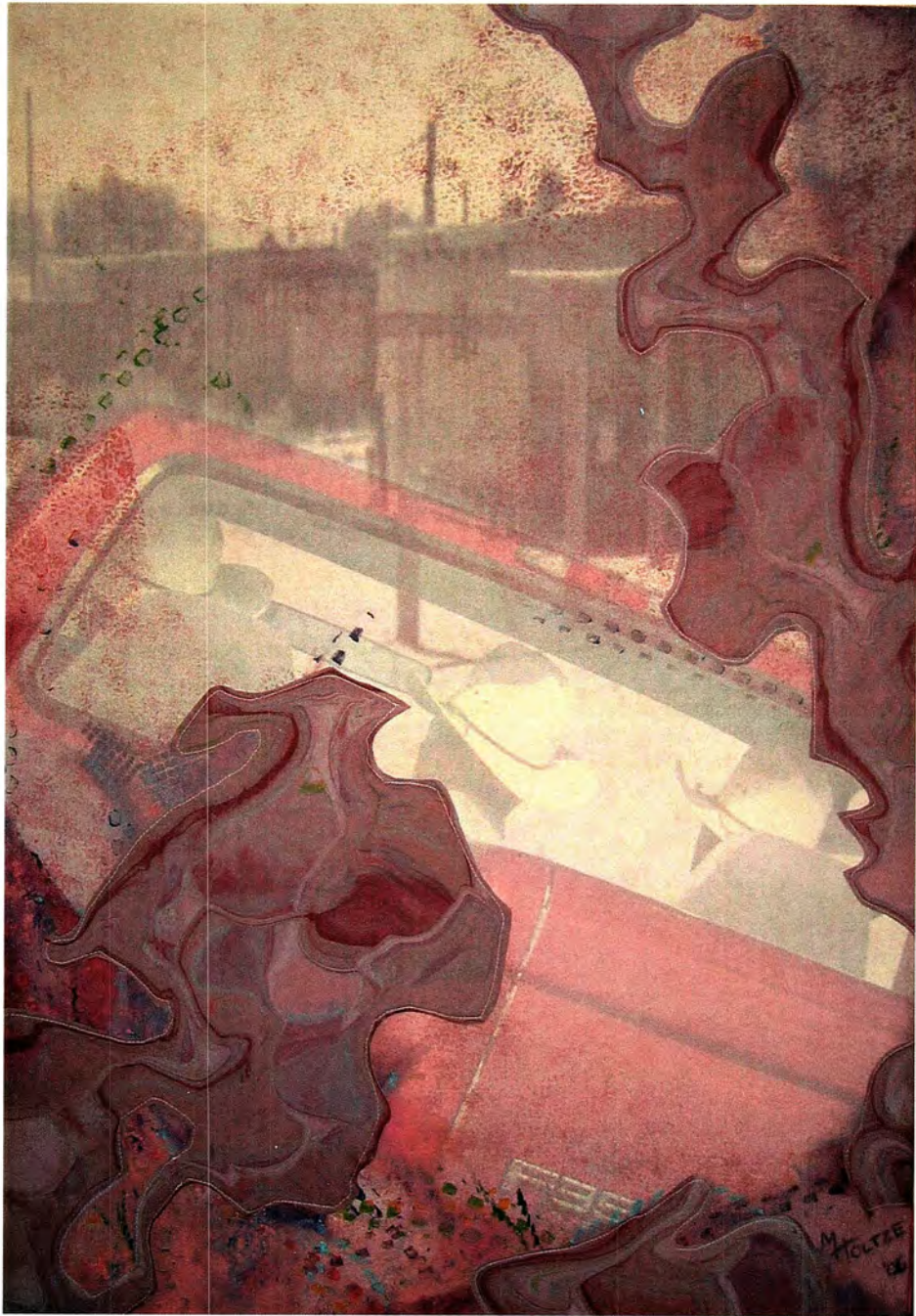


Figure 1.  
*Cowboys and Indians* © 2006  
Mixed media 28" x 42"





Figure 2.  
*Sprawl or Not* © 2006  
Mixed media 28" x 42"





Figure 3.  
2,247...© 2006  
Mixed media 28" x 42"



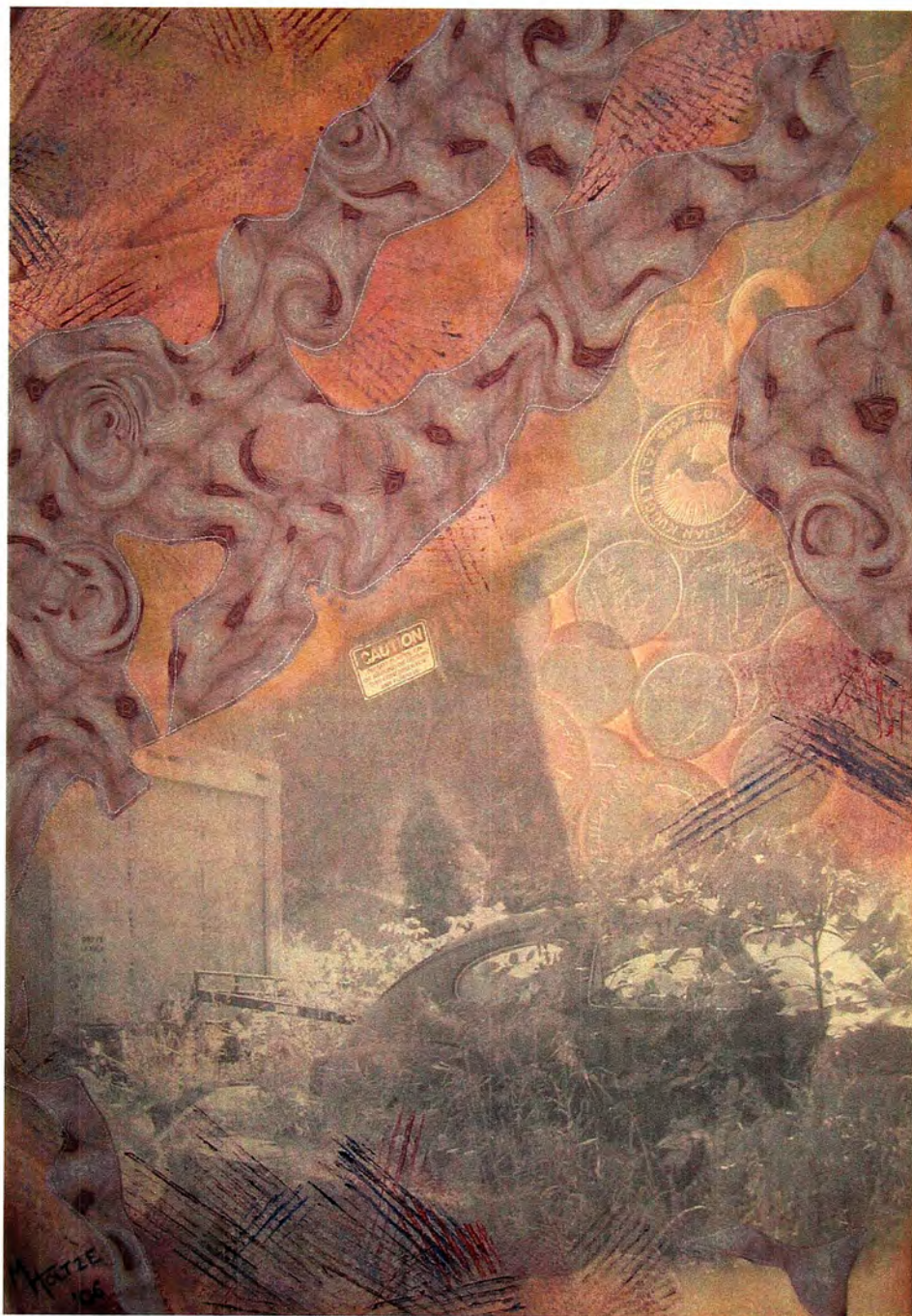


Figure 4.  
*Corrugated* © 2006  
Mixed media 28" x 42"



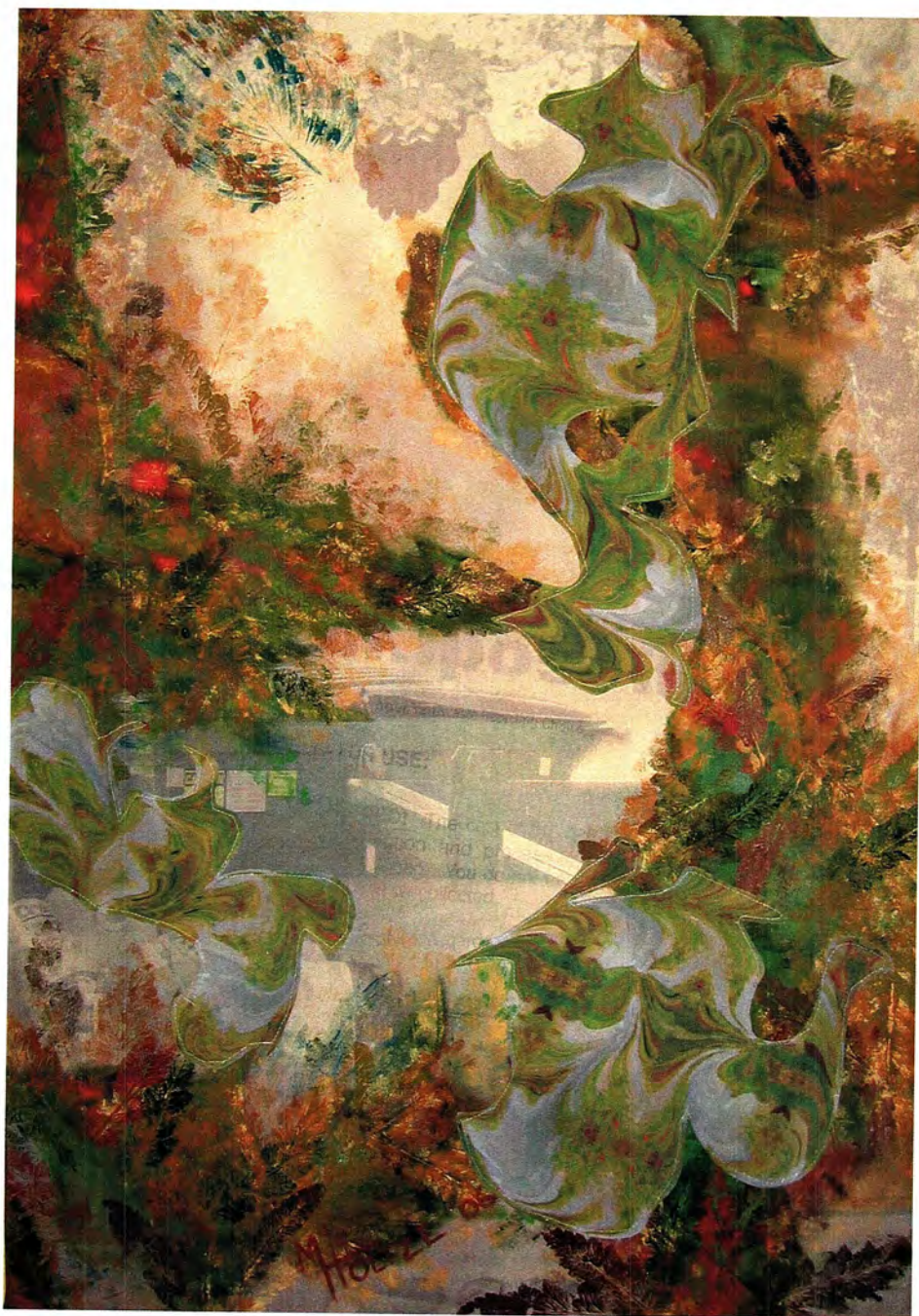


Figure 5.  
*Tribute to Robert Motherwell, Testimony before the Select Subcommittee on Education* © 2006  
 Mixed media 28" x 42"





Figure 6.  
*Hoodwink* © 2006  
Mixed media 28" x 42"





Figure 7.  
*Forward or Reverse* © 2006  
Mixed media 28" x42"



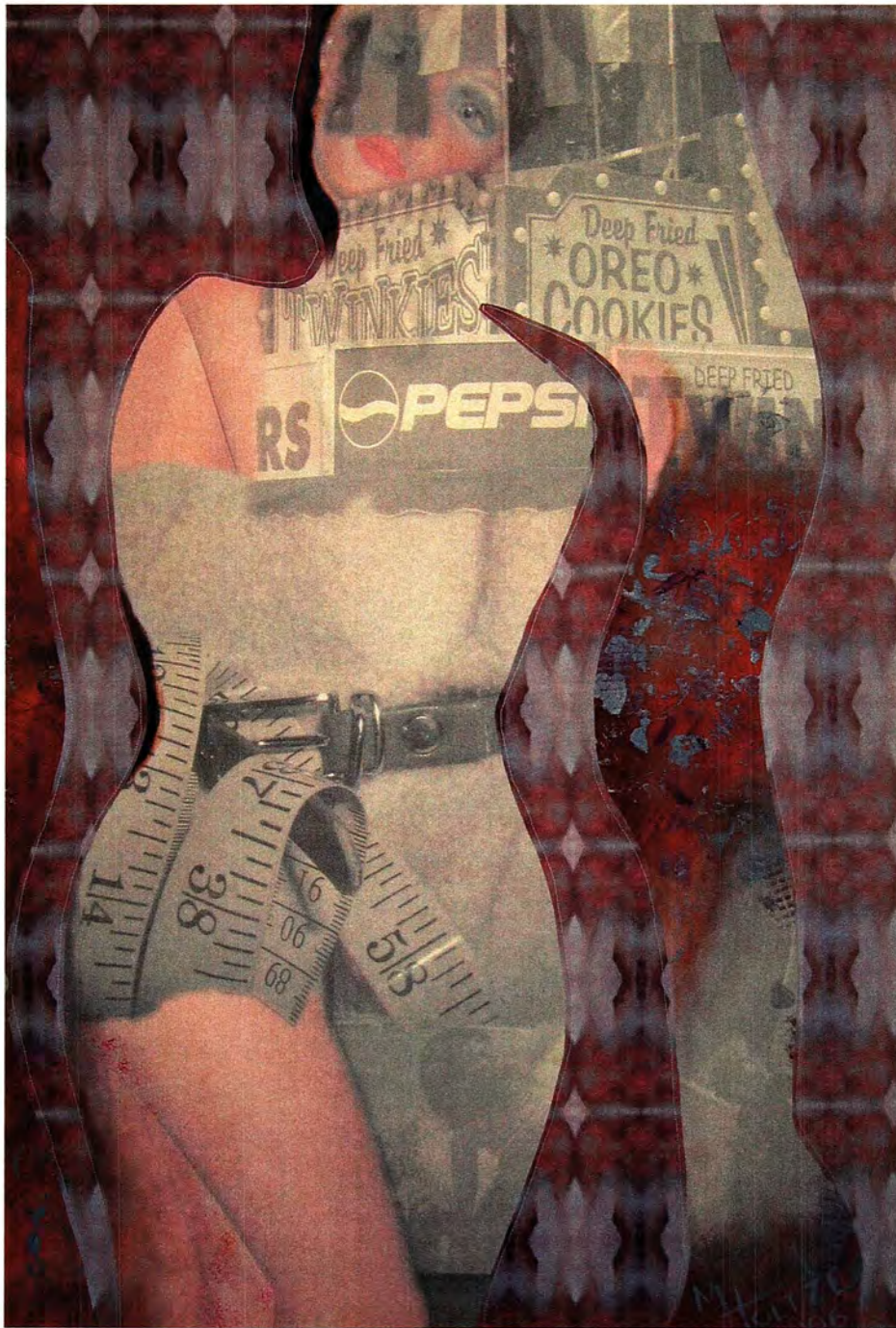


Figure 8.  
*Deep Fried* © 2006  
Mixed media 28" x 42"





Figure 9.  
*Comfort Zone* © 2006  
Mixed media 28" x 42"





Figure 10.  
*No Velveteen Rabbit* © 2006  
Mixed media 28" x 42"



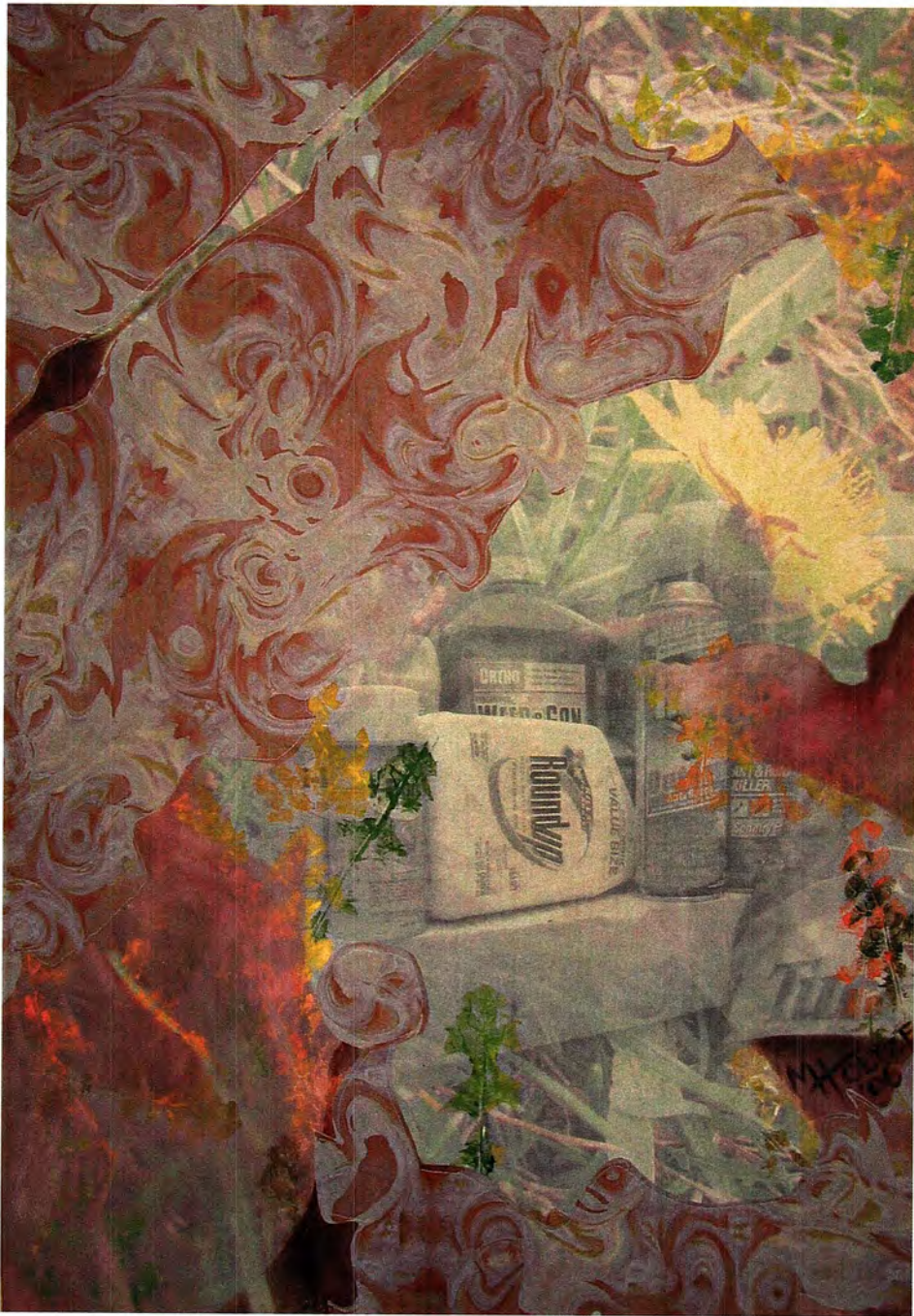


Figure 11.  
*Taraxacum officinale* © 2006  
Mixed media 28" x 42"





Figure 12.  
*Andrea x 2* © 2006  
Mixed media 28" x 42"





Figure 13.  
*Patents I* © 2006  
Mixed media 28" x 42"



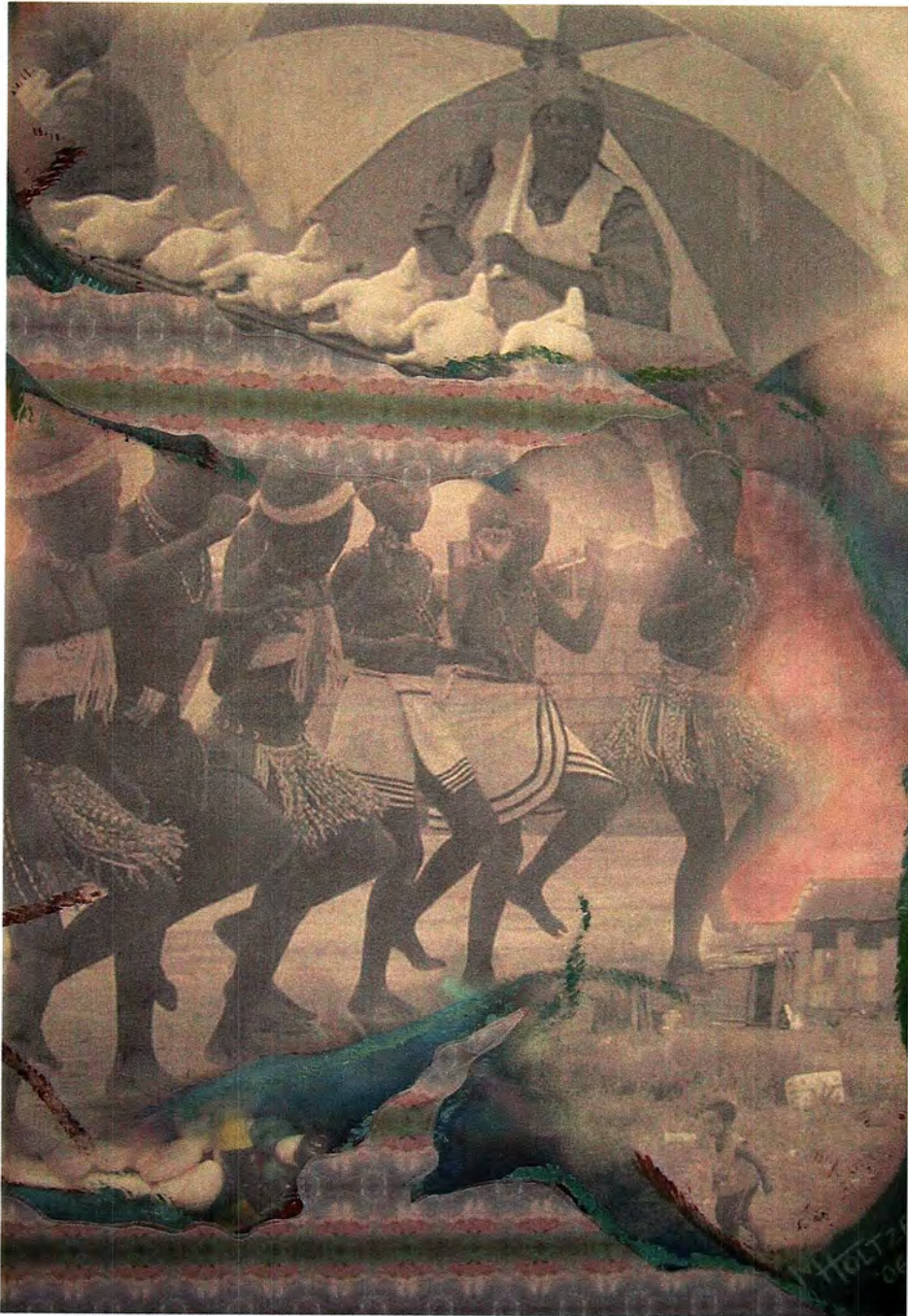


Figure 14.  
*Patents II* © 2006  
 Mixed media 28" x 42"





Figure 15.  
*Draperies Rental?* © 2006  
Mixed media 28" x 42"



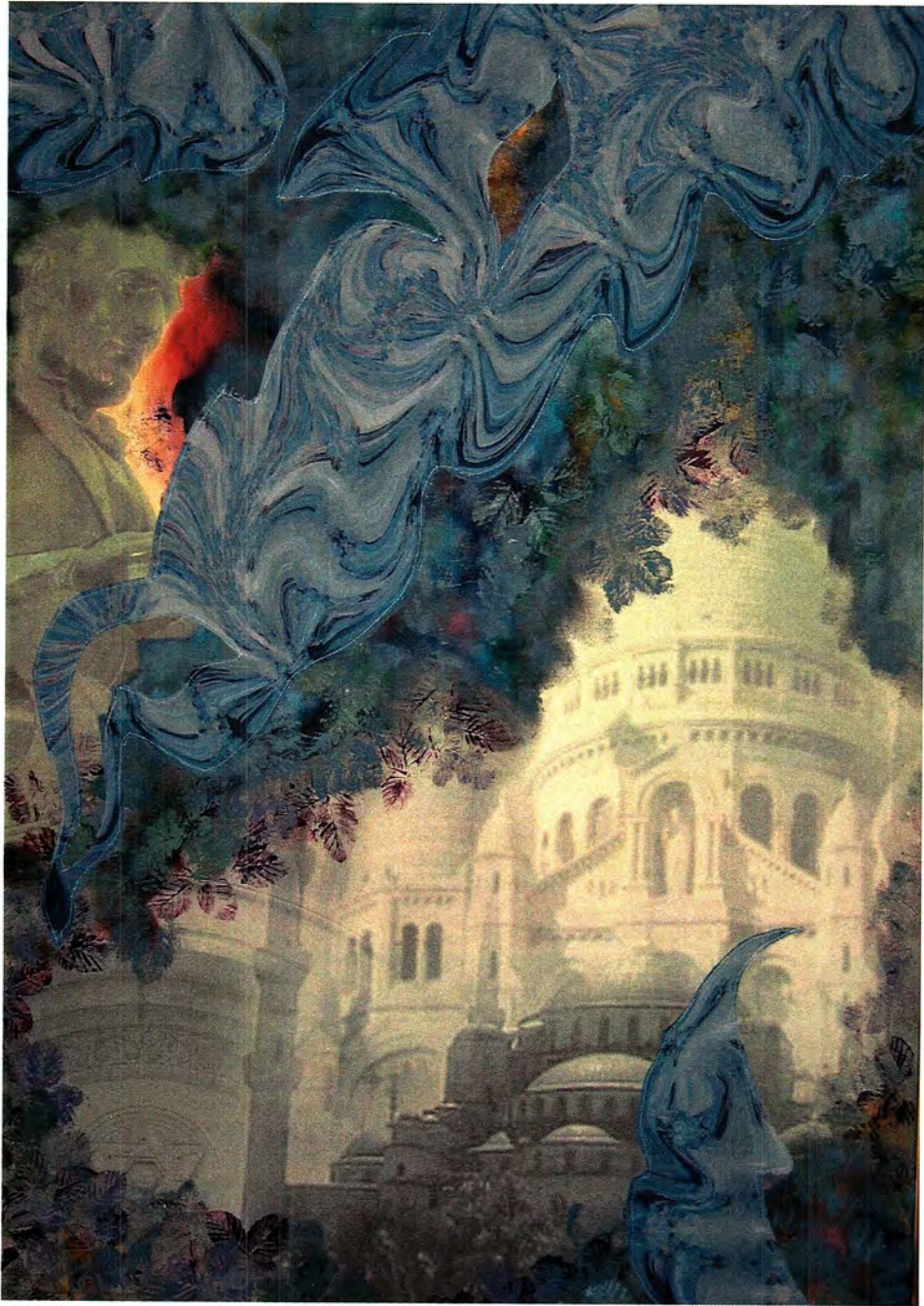


Figure 16.  
*Untitled #1* © 2006  
Mixed media 28" x 42"





Figure 17.  
*Powerless* © 2006  
Mixed media 28" x 42"



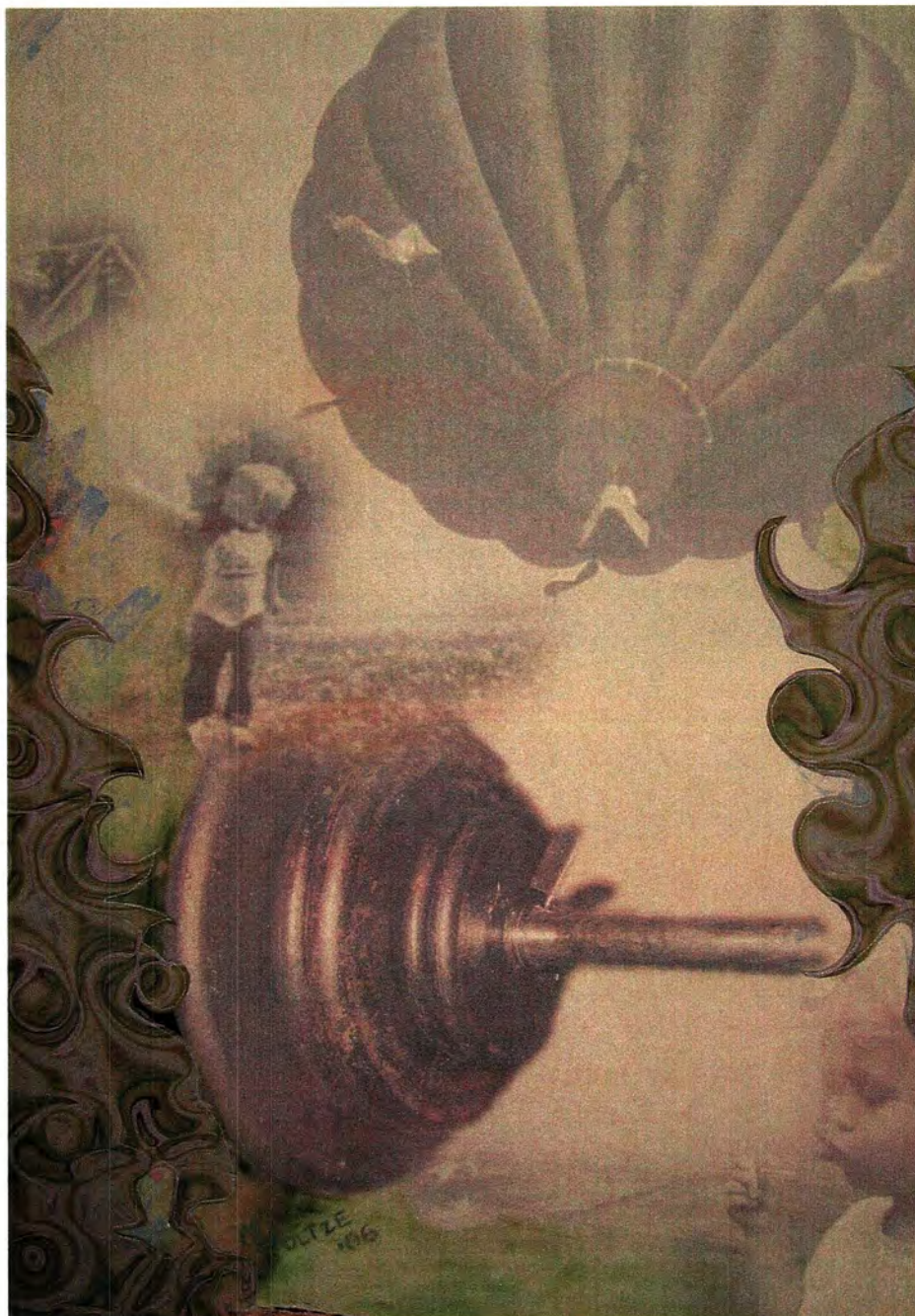


Figure 18.  
*Finished* © 2006  
Mixed media 28" x 42"



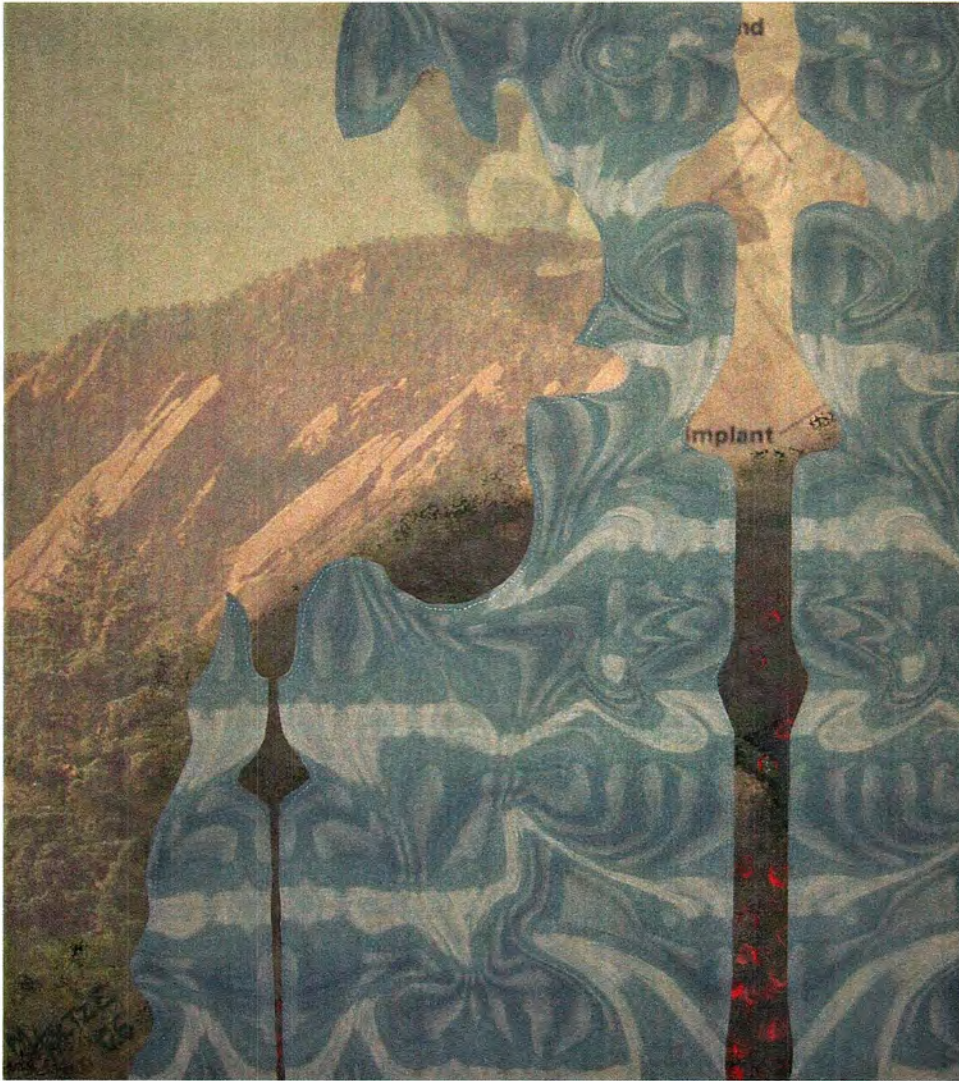


Figure 19.  
*Artificial vs. Authentic* © 2006  
Mixed media 28" x 30"



Figure 20.  
*April 22, 1970* © 2006  
Mixed media 28" x 30"





Figure 21.  
*Break on Through* © 2006  
Mixed media 28" x 42"